

**EAST COASTINGS** — The packaging of **Rod Stewart's "A Night On The Town,"** representing the first departure from the gatefold configuration on a Stewart album cover for quite awhile, is no mere change of pace, according to manager **Billy Gaff.** Pondering the enigma of Stewart's first Warners solo effort, **"Atlantic Crossing,"** Gaff decided that the record's 700,000-plus British sales, very unusual for a nation relatively small in population, should have translated into incredibly huge numbers in the U.S. Gaff felt that the success of the **"Sailing"** single in the U.K. was only part of the answer; he remembered that Stewart's British television special had had enough of an impact to stimulate sales. It happens that Gaff is a firm believer in the pulling power of TV advertising, pointing to ads for "Smiler" that he had arranged to be tagged to personal appearance announcements on television years ago. He also expressed admiration for A&M's "Christmas in May" campaign, and figured that a big television campaign would be just the thing for the new Rod Stewart album. Finding the powers that be "weren't too keen" on the idea, Gaff suggested that a "tasteful but inexpensive" singlefold sleeve would save up to \$80,000 dollars on even a normal seller for Stewart, so why not channel those funds into television time? We can only watch for the results.

**PEACHES EN REGALIA** — The roster of rock notables leaving their impressions in wet cement before Peaches record stores is ever growing; latest on the list are the **J. Geils Band** and **Smokey Robinson.** From Peaches in Ft. Lauderdale, Florida, we understand **Charlie Daniels** spent an unannounced weekend afternoon singing and playing guitar in the store. At an earlier date, **WEXY** radio's **Steve Cody** used the same location to break the Guinness Book's world record for non-stop laughing, topping the previous time of four hours by thirty minutes! . . . British trades report that six tons of the **Beatles' "Rock 'N' Roll Music"** album were shipped to Japan recently from EMI in London. Also from the land of the rising sun comes news that **Sweet** will headline the **World Rock Festival** in Tokyo on August 12. . . . **James Brown** celebrated his fifth anniversary recording for Polydor Inc. in the United States last week, as well as his tenth with Polydor International. . . . **Duke Ellington** was honored on his last birthday with a concert performed at New York's Cathedral of St. John the Divine, with proceeds going to Cuttington College in Liberia, Africa. Among the celebrities performing were Atlantic jazz artists **Charles Mingus, Dave Brubeck, and Sarah Vaughan.** . . . On Tuesday afternoon, July 13, Columbia recording group **Journey,** featuring Aynsly Dunsbar, one of the fathers of British jazz-rock drumming, will play a free concert at Central Park's Wollman Memorial Rink, home of the Schaefer Music Festival. The festival features at least one free performance a year. . . . Formal announcements have been made of the **Who's** summer mini-tour of the U.S., with five stadium dates in the southeast taking place August 1-8.

**DIAMOND DOGS** — **"Master Bashers"** creamed the **"Booty Kickers"** of Pittsburgh's radio station 130.6 to 2 in a softball game at Three Rivers Stadium July 3. Pictures of the event find Bearsville's British rockers unlikely models for baseball uniforms, and drummer **Roger Earl** reportedly forgot himself at least once, taking the cricket stance at bat. . . . In attendance at the recent fourth annual RCA Records Alumni Club luncheon were **Harry Jenkins, Hugo and Luigi, Buzz Willis** and **Ben Rosner.** . . . Reggae has been banned from London's Hammersmith Odeon, after incidents involving police at a recent series of **Bob Marley & the Wailers** concerts there. Thus far, the **Mighty Diamonds, U-Roy** and **Delroy Washington** have had dates cancelled. . . . **Bob Dylan** joined **Eric Clapton** in the studio in Los Angeles, and will be featured on a cut titled "Sign Language" on Clapton's upcoming and yet untitled RSO album. Clapton did some sessions for "Desire," but was not included in the final mix.

**TV EXTRA** — Airing July 17, Don Kirshner's Rock Concert features **Gloria Gaynor, Leslie West** and **Jimmy Spheris.**

phil dimauro

**POINTS WEST** — **MEDIA ACTION:** **Ron Anton, BMI** vice president, west coast performing rights, will guest **The Ben Hunter Show** over **KTTV** (channel 11) in L.A. July 14 at 2 p.m. **Anton** will be joined by **Len Chandler** and **John Braheny** of the **BMI**-sponsored **Songwriters Showcase.** Later that evening at 7:30 p.m., the **Showcase** will feature **Dolf Rempp** of **Studio Instrument Rentals** and singer/writer **Sandy Ross** (who books talent at the **Bla Bla Cafe** in North Hollywood) at the **Showcase** home, **The Improvisation.** . . . **KMPC** deejay **Gary Owens** has been listed in the 1976-77 **Dictionary of International Biography,** according to **Ernest Kay,** general editor of the publication. Earlier this year, **Owens** was listed in **Who's Who in America** and **Who's Who in The West.** **Owens** also hosts **Chuck Barris' "Gong Show"** which will see national TV syndication this fall. . . . **Eydie Gorme** (**Coco Records**) is making the television rounds in support of her new album, **"La Gorme."** She's featuring Latin cuts on the **Carson, Griffin** and **Dinah Shows.** . . . **Tom Jones** will star in a dramatic role in the motion picture **"Yockowald,"** a **Clarence Green-Russell Rouse** production. Shooting schedule for the film begins July 12 at Culver City Studios. **Jones** interrupts a seven-month U.S. concert tour to act the part in this non-singing role. . . . **Lee Mendell** of **Lee Mendell Ltd.** has set a counselling agreement with producers **Rich Abramson** and **Mike Varhol** of **Blue Pacific Productions** "relative to distribution" of the film **"Banjoman."** Deal involves placement of a soundtrack album from the picture which is a music documentary featuring **Earl Scruggs, Joan Baez, Nitty Gritty Dirt Band, Doc & Merle Watson, Tracy Nelson** and **Mother Earth, David Bromberg, Ramblin' Jack Elliott** and **The Byrds.**

**REEL TO REEL** — At **Wally Heider's** (San Francisco): **Edwin Hawkins** with **Phil Edwards** engineering. . . . **Wah Wah Watson,** finishing up latest LP effort with **Fred Catero** and **Susie Foot** at the controls, **David Rubinson** producing. . . . At **Mama Jo's** (North Hollywood): **Ambrosia,** mixing down with **Alan Parsons** at the boards. . . . At **Upside-Down** (Hollywood): **Frankie Randall,** dubbing a Smiley motorcycle commercial and also a Zody's spot, both produced by **Dick Glasser** (most lately producer of **John Davidson**). Managers take note: commercial recordings are most profitable and can (anonymously) keep your artists in voice and chips. . . . Songstress **Tret Fure** has been laying down some fine tracks at **Heritage Sound Recorders** in L.A., backed by the likes of the **Allan Toussaint Rhythm Section** and top L.A. sessionmen **Don Randi** and **Ray Pullman.** **Tret's** last album was produced by **Lowell George** and this one is overseen by **Morgan Cavett,** who's doing some serious label shopping for this act. . . . **Charles Fox** and **Janna Feliciano** are co-producing **Cyndi Greco's** initial LP for **Private Stock,** built around her hit, **"Making Our Dreams Come True."** Upon completion of the album, **Fox** will begin scoring the **Universal** feature film **"Two Minute Warning."**

**ON THE ROAD** — **Terry Reid** (**ABC**) will return to the concert stage beginning July 15-17 at the **Electric Ballroom** in Atlanta. Other appearance stops will include **The Bottom Line** (N.Y.), **The Roxy** here in L.A. and San Francisco's **Savoy.** . . . **Lettermen** at Denver's **Warehouse** (13). . . . **Al Wilson** at the **Circle Star Theatre,** San Carlos, Calif. (16-18). . . . **Eagles** add Louisville, Kentucky (21) to the first leg of their world tour which kicked off last week in Charlotte, N.C. . . . **Abattoir** recording artists **Kalapana** recently broke a three-day attendance record at the **Waikiki Shell** in Honolulu, matching only **Elton John** and **The Rolling Stones** in audience draw over a three-day period in that city. Act, which has seen super response from college gigs, is scheduled for the mainland later this month with a one-nighter pencilled in at the **Roxy.**

**KUDOS** — **Dugg Collins,** program director at **KDJW-Amarillo,** has won first place in **Cin-Kay Records' "Family Man"** contest, as outlined earlier in this column. **Collins** won a weekend for two here in L.A. and a visit to both **Universal Studios** and **Disneyland** for his lengthy, moving conception of what it means to be a family man. stephen fuchs

## Neil Diamond

**ALADDIN THEATRE, ALADDIN HOTEL, LAS VEGAS** — Neil Diamond's opening night at the new 7500 seat Aladdin Theatre For The Performing Arts was as spectacular as the luxurious venue itself. Diamond's forte is total entertainment. He performed solo, without intermission, and his show ran the gamut from an unrehearsed Al Jolson "Rockabye Your Baby," to an enchanting "Jonathan Livingston Seagull" medley, complete with backscreen special effects and lighting genius. The gutsy Neil Diamond vocals held control for the full show, with fans shouting requests from the audience. And Neil Diamond fulfilled them. Performing "Song Sung Blue," (I guarantee you that if you sing this song, you'll feel good! . . .) and a very tender "Play Me," where his whispered vocals on "You are the sun . . . I am the moon" were beautifully accented by his backup group, Diamond proved what a total entertainer he is. He had everyone up out of their seats swaying

under huge spotlights to "Song Sung Blue," even dividing the male and female voices out of the audience on the chorus. And everyone was more than happy to join in. It was not just the Neil Diamond show they were watching, but the show they were a part of. Diamond's vast catalogue of tunes included performances of "Solitary Man," "Sweet Caroline," "Longfellow Serenade," "If You Know What I Mean," "Cracklin' Rosie," "I Am, I Said," "Brother Love's Travelling Salvation Show," and an offering from his newest LP for Columbia Records, "Beautiful Noise," that portrays, as Neil called it, the "sound of the city as heard through the ears of a songwriter." It was a night that the Aladdin Theatre's personnel and management had looked forward to. It was a night that thousands of ticket buyers and press had looked forward to. But mostly it was Neil Diamond's night, and his star shone brightly over the city of Las Vegas. j.b.c.

## John Sebastian Judy Carter

**THE ROXY THEATRE, L.A.** — John Sebastian turned in a set that was at once carefully constructed and spontaneous. The ex-leader of The Lovin' Spoonful, a crucial mid-sixties band, seemed to be floating in the air of his renovated success; he moved from tune to tune, from past to present, with ease, subtly leading his new band through the changes.

Sebastian was extremely smart in kicking off the show with "Welcome Back," his recent pop chart-topper. Audiences often cloud their appreciation for live shows with expectations for the hit; performers are sometimes unwise to keep them waiting. By playing "Welcome Back," Sebastian freed himself to control the show.

And that he did. The tunes were in a mixed bag. Numbers from the new album (WB) predominated the first segment, and then Sebastian reached back into the past, astonishing many with the sheer weight of the many great songs he's written. The band was tight, if a little anonymous, and Sebastian was clearly the star. He switched guitars a number of times throughout the show, playing two different acoustics and an electric one. His harp playing was out-

standing, although his entrances on solos could have been a little more polished. His autoharp playing was stellar, and made one wonder why more people don't use this instrument: it's really an unusually full sound.

The new songs, however, just don't have the strength of the Lovin' Spoonful material, although Sebastian's stage presence and energy could probably be manipulated to make a disco version of "Happy Birthday" sound good. "This is the best band I've ever had," Sebastian remarked after the first encore. While this is certainly an arguable point, the phrasing of the sentence was most telling. It's his band, John Sebastian is the front man, but if he feels it's really such a good group, he should let them step out a little more.

Judy Carter is a magician/comedian who opened the show, and she was pretty funny, using a gentleman from the audience as her assistant, and stepping off the stage for a while to let a videotaped Judy Carter take over. This was an unusual act, and while I have doubts as to whether it was an appropriate billing, the woman has a great deal of imagination and talent and deserves to be seen. j.m.

## The Movies Joe And Bing

**OTHER END, NYC** — By playing the New York "underground" rock club circuit, the Movies have often found themselves lumped with the city's punk rockers, yet they are the farthest thing from any of the bands one usually associates with CBGB's or similar clubs. They are seasoned on-stage performers, heavily oriented toward songs and vocals, and their material covers a wide variety of discernible styles, including pop, folk, fifties rock 'n' roll and blues. The original three members have added a bassist for live performance, and their live act combines tight singing and playing with comedy. Even their dress is eccentric, with guitarist Peter Barnes affecting the gestures of Harpo Marx, pianist Mike Morgan jumping to his feet for an occasional harmony, and percussionist Ted Medbury surrounded by a campy drumset employing an upside-down footpedal under his large tom-tom instead of a bass drum, assorted cowbells and woodblocks, and even a cardboard box. The strongest tunes of the evening, from their debut album on Arista, included "Dancin' On Ice," and the plaintive "Better Wages, Better Days." For pure entertainment, the set's

high point was a re-creation of the drive-in two decades ago, complete with changing channels on the radio and PG-rated sex.

Joe and Bing (surnamed Knowlton and Bingham, respectively) are a pair of singer-songwriters who have worked together well over ten years. Their repertoire can be described as pop with strong country and folk leanings, performed live this evening on acoustical guitars, with an occasional conga or orchestra bells adding variety. Lyrically, their songs reflect personal experiences against a background of school, pure fantasy, or the outdoors of New England and even the Arctic, where they scored a local success with "Alaska Bloodline."

Their first major album, on RCA Records, made up the main portion of the set, with most of the songs penned by Bingham. The moods created ranged from dreamy, as in "Looking For Camelot," to the sense of loss in "You Didn't Have To Go," or the humor of "Hockey Player." In solo vocal or harmony, their professionally controlled voices (they have sung in commercials to pay the bills) were appropriate vehicles for the material. p.d.